GENESIS



NURSERY CRYME

COMPLETE PIANO VOCAL SCORE

RUGGINENTI

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COMPLETE PIANO VOCAL SCORE

arranged by
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Contents

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The Musical Box

Tony Banks, Phil Collins
Peter Gabriel, Steve Hackett
Mike Rutherford




nurse will tell you lies of a king-dom be-yond the
mp
skies. But I am lost with-in this half - world
mf
It har-dly seems to mat - ter now.
Play me my song here it comes a-gain play me my song
pp
mf
p


here it comes a- gain.
(Flute)
mf
mf
ppp sotto voce
Just a lit- tle bit
p
Just a lit- tle bit mo-re time
p
L.H.
mp
L.H
Ped.
Time left to li-ve out my - life
R.H.
La la la la
mp
mp
L.H.
R.H.


la la la la la la
(Flute)
(Guitar)
mf
f
mp
Ped.


ritardando
(Flute)
Più lento
Tempo I
Play me my song
here it comes a-gain.
Play me my song



here it comes a- gain
Allegro ♩= 138
f
(Guitar)


3
mf
f
mf

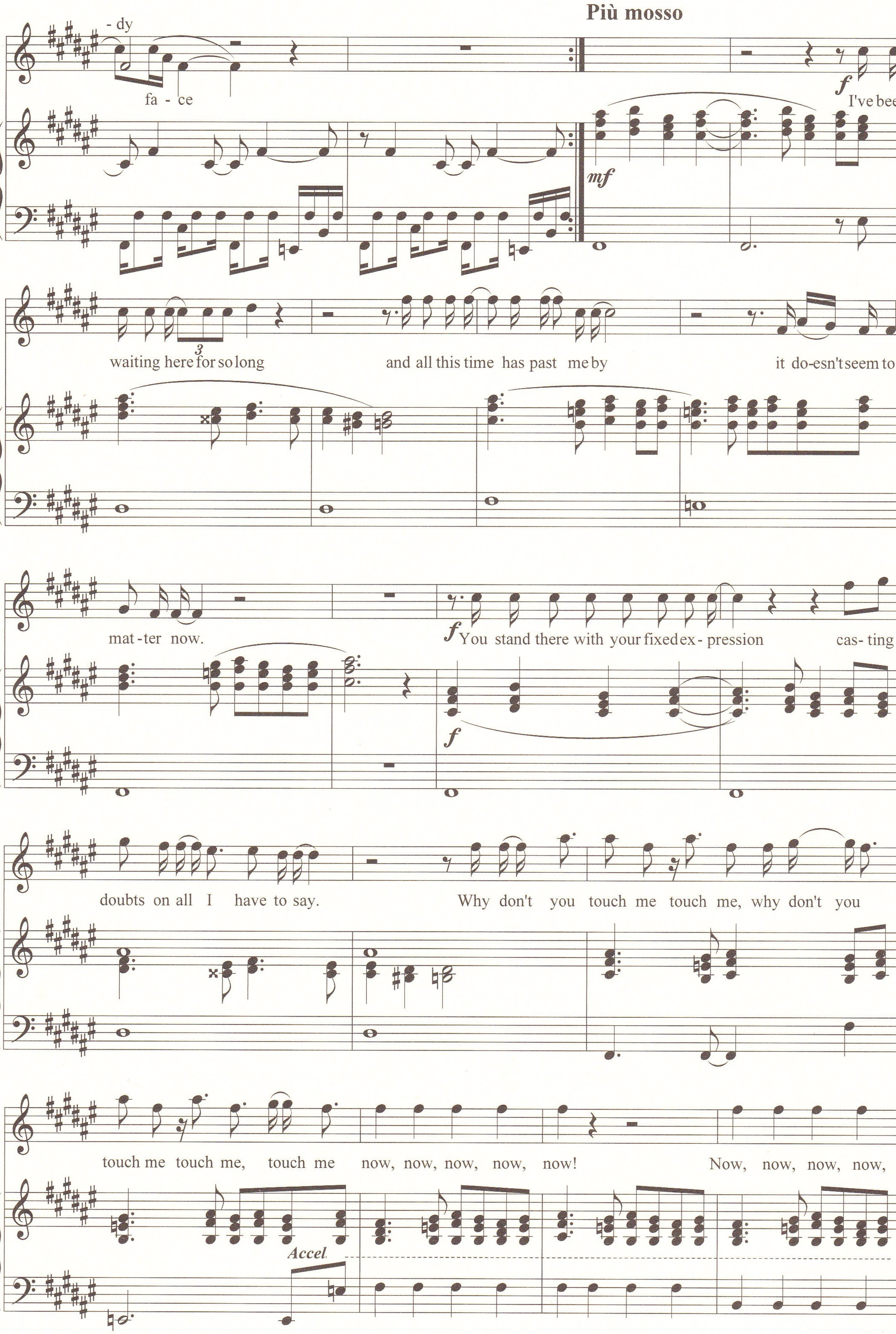

mp
ppp
Simile
pp Leggerissimo
Old King Cole was a mer - ry old soul and a mer - ry old
mf
p
soul was he
1.
2.
But the clock tick
f
mp


tock on the man - tle - piece and I want, and I feel, and I
pp
pp
know, and I touch her warmth
ppp
f
ppp
f
(Guitar)
ff
3


mf
f
f
ff


mf
f
f
mf
f
mf
f
f


Andante moderato ♩= 64
She's a la - dy she's got
ti - me.
And she's got time
Brush back your hair
for she's a la
and let me get to know your


Più mosso
-dy
fa - ce
I've been
waiting here for so long
and all this time has past me by
it do-esn't seem to
mat-ter now.
You stand there with your fixed ex- pression
cas- ting
doubts on all I have to say.
Why don't you touch me touch me, why don't you
touch me touch me, touch me
now, now, now, now, now!
Now, now, now, now,
Accel.



So he called for his pipe and he called for his bowl,
and he called for his fiddlers, three.

She's a lady, she is mine.
Brush back your hair,
and let me get to know your flesh

For absent Friends

T. Banks, P. Collins
P. Gabriel, S. Hackett
M. Rutherford

Allegro moderato





Inside the archway the priest greets them with a courteous nod.
He's close to God.
Looking back at days of four instead of two.
Years seem so few.
Heads bent in prayer for friends not there.
Leaving twopence on the plate, they hurry down the path and through the gate
and wait to board the bus that ambles down the street.

The Return of the Giant Hogweed

T. Banks, P. Collins
P. Gabriel, S. Hackett
M. Rutherford




them. A - round e - very ri - ver and ca - nal their power is
gro - wing.
1.
2.
Still they're in - vin - ci - ble
mf
Still they're im - mune to all our her - bi - ci - dal
bat - te - ring
f

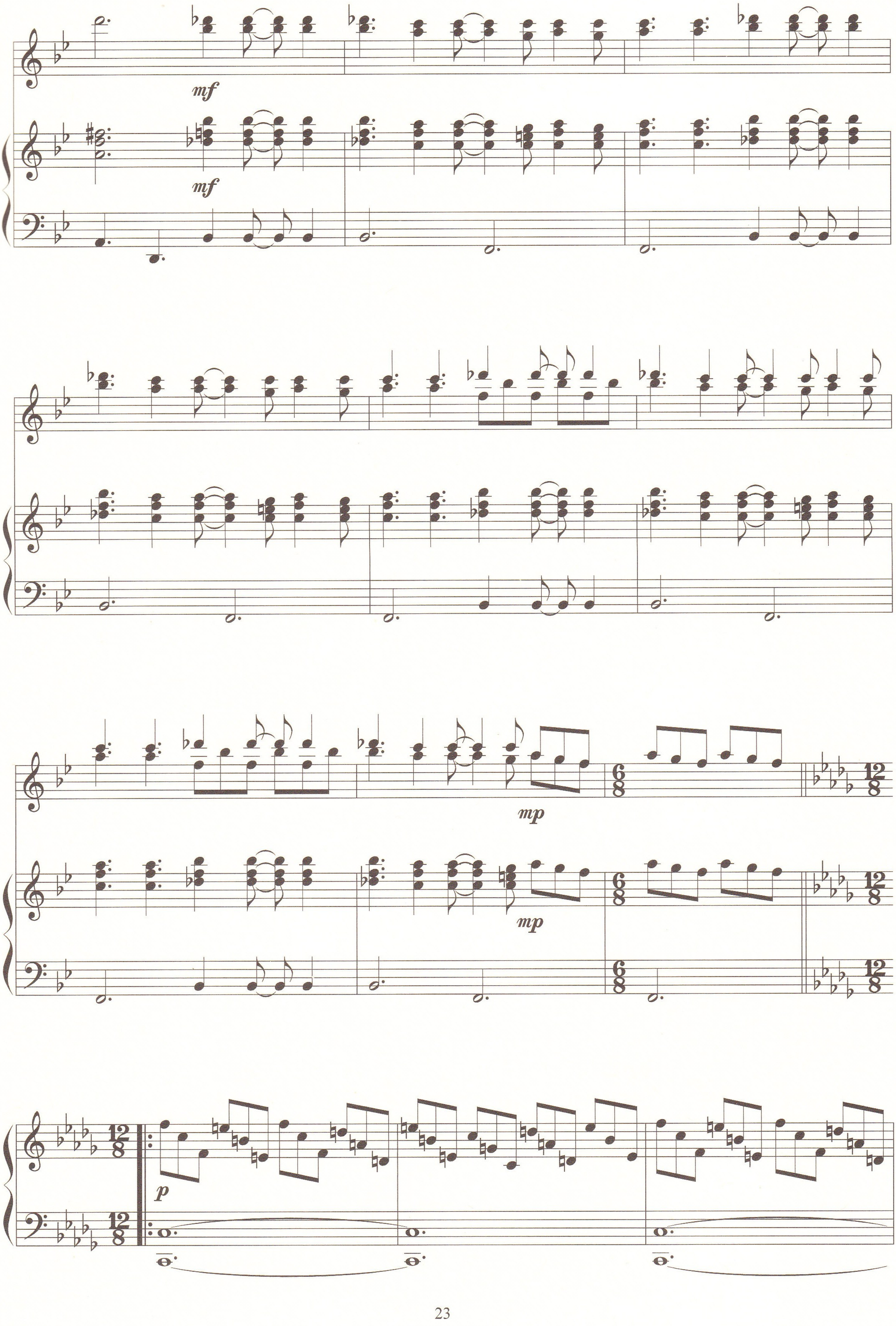

Più calmo
mp
mf
f
Long a — go
in the Rus - sian hills, a Vic - to - ri - an ex -
plo - rer found the re - gal Hog - weed by a
marsh, he — cap - tured it and brought it — home.



mf
Bo - ta - ni - cal crea - ture stirs se - eking re - venge
mf
Ro - yal beast did not for-
f
get.
mp
He came home
mf


to Lon - don, and made a pre - sent of the
cresc.
f
Hog - weed to the Ro - yal Gar - dens at Kew
cresc.
f
ff
D.S.


(Guitar and Flute)
f
f
mf
f deciso


mf
mf
mp
mp
p


(Guitar)
pp
mf


mf
mf


f


secco
♩=♩ mf
Mi-ghty Hog-weed is a-venged
mf
hu-man bo-dies soon will know our an ger


Kill them with your Hog-weed hair He-ra - cle-um Man-te - gaz-zi -
a ni.





Stamp them out,
We must destroy them.
They infiltrate each city with their thick, dark, warning odour.

Waste no time,
They are approaching.
Hurry now, we must protect ouselves and find some shelter.
Strike by night.
Thay are defenceless.
They all need the sun to photosensitize their venom.

Still they're invincible,
Still they're immune to all our herbicidal battering.

Fashionable country gentlemen
Had some cultivated wild gardens,
In which they they innocently planted the
Giant Hogweed throught the land.
Botanical creature stirs, seeking revenge.
Royal beast did not forget.
Soon they escaped, spreading their seed,
Preparing for an onslought,
Threating the human race.

Seven Stones

Tony Banks, Phil Collins
Peter Gabriel, Steve Hackett
Mike Rutherford




chan - ges of no con - se - quence will pick - up the reins from no - where.
Sai-lors in pe-ril on the sea Amongst the waves a rock looms near
- er not yet seen They see a gull fly- ing by. The cap-tain turns the boat and he
asks not why, and the chan-ges of no con - se - quence will pick-up the reins from no - where,


f
no - where
Ah
f
To Coda
Ah
p
f
De-
spair that tires the World brings the old man laugh - ter, the laugh - ter of the World
mf
on - ly grieves him, be - lieve


him. The old man's guide is chance. I heard the old
man tell his tale.
(Flute)
f
mf
p
mp


D.S. al Coda
Coda
mp
De- spair that tires the World
mf
f
mf
brings the old man laugh - ter the laugh- ter of the World on- ly
grieves him, be - lieve him. The
f


old man guide is chance.



Farmer, who knows not when to sow,
Consults the old man clutching money in his hand,
And with a shrug,
The old man smiled,
Took the money, left the farmer wild.
And the changes of no consequence will pick up the reins from nowhere.

Harold the Barrel

T. Banks, P. Collins
P. Gabriel, S. Hackett
M. Rutherford




Fa - ther of three it's di - sgu - sting. Such a horri - ble thing to do
mf
8vb
Ha - rold the bar - rel cut off his toes and he ser - ved them all for the tea. He can't go
far. He can't go far. Hasn't got a leg to stand on.
To Coda
He can't go far. I'm


p
I was ma - ny miles from here I'd be sai - ling in an o - pen boat
mp
Loco
on the sea. In - stead I'm on this win - dow ledge with the whole World be - low.
mf
Up at the win - dow! Look at the win - dow!
mp
We can help you! We can help you! We're all your friends if you come on down and


talk to us son. You must be joc - ki - ing. Take a run - ning ju - mp.
D.S. al Coda
Coda
mf
We can help you! We can help you! We're all your
friends if you come on down and talk to us son. You must be
f
jo - king. Take a run - ning jump



I'm standing in a doorway on the main square
Tension is mounting.
There's a restless crowd of angry people.
More than we've ever seen.
Had to tighten up security.

Over to the scene at the town hall
The lord mayor's ready to speak. Man of suspicion, you can't last long,
the British public is on our side.

You can't last long, you can't last long.
Said you couldn't trust him. His brother was just the same!
You can't last long.

The crowd was getting stronger and our Harold getting weaker.
Forwards, backwards, swaying side to side,
Fearing the very worst.
They called his mother to the sight.
Upon the ledge beside him his mother made a last request:
Come off the ledge! If your father were alive he'd be very, very, very upset.
Just can't jump, just can't jump.
Your shirt's all dirty! There's a man here from the BBC.
Just can't jump.

Harlequin

Tony Banks, Phil Collins
Peter Gabriel, Steve Hackett
Mike Rutherford




mf
p
sum - mer lin - gers on, though her pic - tures soon shat - ter.
mp
mf
All, al - ways the same. but there ap -
p
pears in the shades of da - wning. Though your eyes are dim, all of the pie - ces in the sky.
1.
D.C.
2.
All, all is



Pale and cold as figures fill the glade
Grey is the web they spin, on and on, and on and on.

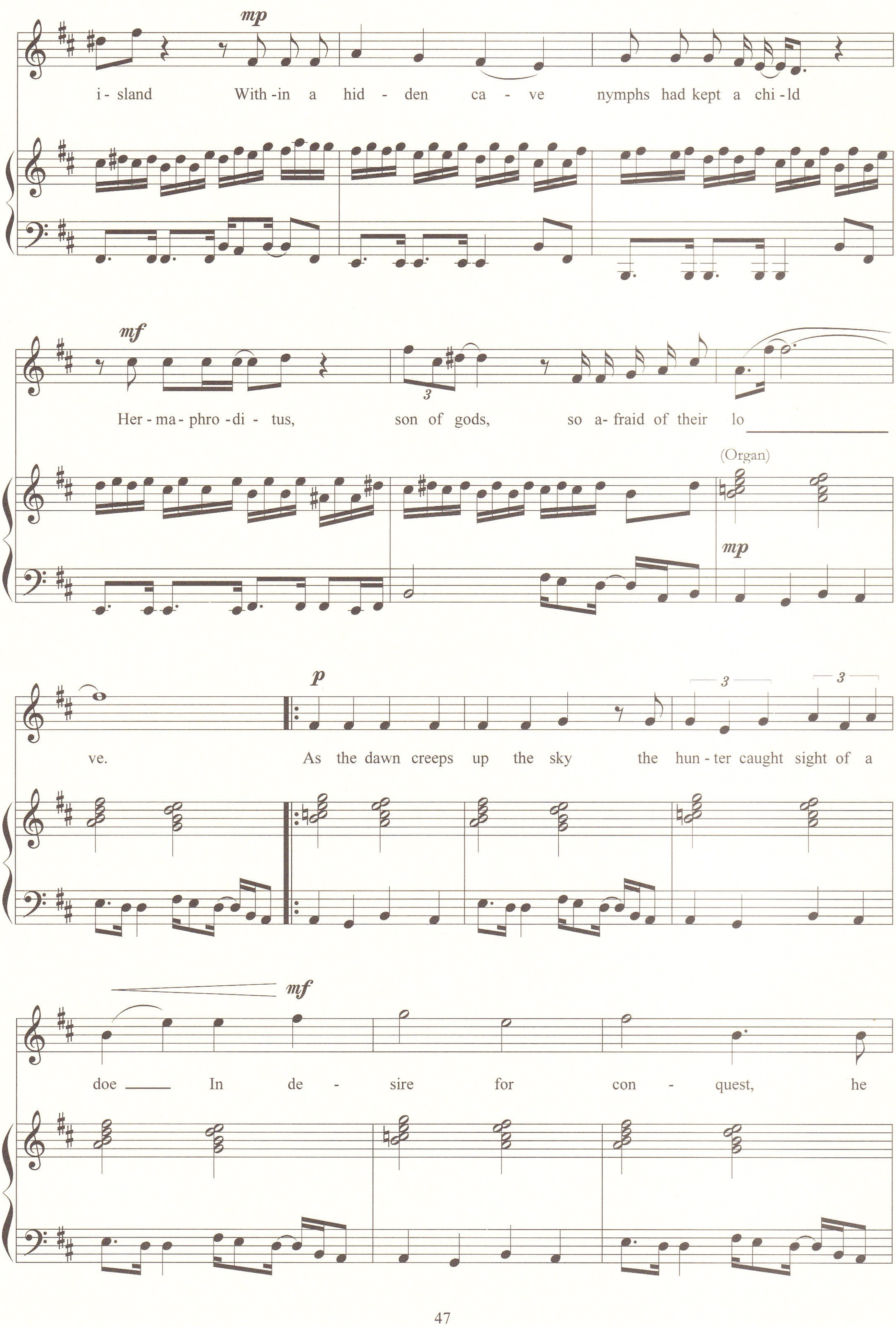
There was once a harvest in this land.
Reap from the turquoise sky, Harlequin, Harlequin.
Dancing round three children fill the glade,
Theirs' was the laughter in the winding stream and in between.
Close your talk, the picture fades again
From the flames in the firelight.

The Fountain of Salmacis

Tony Banks, Phil Collins
Peter Gabriel, Steve Hackett
Mike Rutherford

Allegro moderato ♩= 108




mp
i- sland With -in a hid - den ca - ve nymphs had kept a chi -ld
mf
Her - ma - phro - di - tus, son of gods, so a- fraid of their lo
(Organ)
mp
ve.
p
As the dawn creeps up the sky the hun - ter caught sight of a
mf
doe In de - sire for con - quest, he


f
found him - self with - in a glade he'd not be - held be - fore
Where a - re you my
Then he could go no
mf
fa - ther.
far - ther.
Give wis - dom to your son.
Now lost the boy was gui - ded by the sun.
1.
To Coda
To Coda II
2.
(Guitar)
been stirred
stirred.
ppp
p
(Bass)
pp
f
pp
mp
f
pp



D.S.
Coda
Presto ♩. = 150




(Flute)


(Guitar)
(Flute)
(Guitar)
A - way from me cold-blood-ed wo-man your thirst is not


(Guitar)
mine.
f
mp
Un-
- earth - ly calm de - scent - ed from the sky. Oh
mp
mf
And then their flesh and bones were
mf


strange - ly merged, for - e - ver to be joined as
Oh
One.
(Guitar)
mp
f


p
cresc.
f
mp
mf
f
f


pp
f
p
(Bass)
mp
D.S. to Coda II
Coda II
Andante molto moderato ♩= 64
mf
Both had gi - ven ev - ery - thing they had. Ah
A lo - ver's dream had been ful - filled at last, fo -


re - ver still be - neath the lake.
mf
(Guitar)
f
sost.
p
ff
sost.
p
ff
p
ff

And as his strength began to fail
He saw a shimmering lake.
A shadow in the dark green depths
Distrubed the strange tranquility.

"The waters are disturbed "The waters are disturbed
Some creature has been stirred" The naiad queen Salmacis
has been stirred"

As he rushed to quench his thirst,
A fountain spring appeared before him
And as his heated breath brushed through the cool mist,
A liquid voice called "Son of gods, drink from my spring".

The water tasted strangely sweet.
Behind him the voice called again.
He turned and saw her, in a cloak of mist alone
And as he gazed, her eyes were filled with the darkness of the lake.

"We shall be one "She wanted them as one
We shall be joined as one" Yet he had no desire to be one"

"Nothing will cause us to part
Hear me O gods"

The creature crawled into the lake
A fading voice was heard:
"And I beg, that all who touch this spring
May share my fate"

"We are the one" "The two are now made one",
"We are the one" "Demi-god and nymph are now made one"

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